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In This Issue

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By Herford Tynes Cowling, A.S.C.

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By F. G. Bradbury

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By Walter Anthony

When a Yankee Shot King George—
Sixth Installment, "Fade Out and Slowly Fade In"
By Victor Milner, A.S.C.

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Vol. IV FEBRUARY, 1924 No. 11

American Cinematographer

The Voice of the Motion Picture Cameramen of America the men who make the pictures

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known as Lamaism and was very keen to visit the only accessible land of the Lama religion and witness some of its mysteries, to say nothing of taking the first cinematograph camera into this country where I believe I have secured the only existing films of this nature.

After an only too short and pleasant stay in Kashmir I was loath to turn my back on the land of "Lalla Rookh" and plunge into the Unknown Empire with a four hundred mile march ahead and no idea how long it would take me to complete the trip. The journey into this country as far as the capital at Leh is of very little interest except the crossing of the high passes in the Western Himalayas where one has to pick one's weather carefully and be prepared for very cold atmosphere in the high altitudes. One can but marvel how the Sikh and Dogra conqueror crossed this range and subdued all the countries to the north in their conquest of 1830 A. D., and thus split this territory from its paramount ruler the Grand Lama at Lhasa. There is no natural division between Western and Chinese Tibet, the mountains of one continue into the other and the same rivers flow through both countries.

Large Outfit

My outfit consisted of twenty-three ponies or yaks, whichever transport might be available and some times it was necessary to use coolie transport where I required about thirty five men, who carried all tents, supplies, photographic apparatus, etc., as it was necessary to carry all my food supplies on this trip because only sheep and chickens were available.

On the high passes the days were comfortable enough when no storms were encountered but the nights were very cold indeed, whereas at 18,000 feet I have known the hot water supplied by my cook in the mornings to freeze before I could use it for washing my face.

Devil Dancers of the Famous Tibetan "Miracle Play"

Surely the most interesting part of the trip was the Lamaseries and Semi-Buddhist Lamas who have been left to carry on their own religion in their own manner without molestation from the rulers of the country and who still look to the Grand Lama in Lhasa as their spiritual head while being forced to recognize others as their lawful ruler. These Lamas build their Lamaseries, which are often called monasteries, high upon the hills and peaks of mountains and in the most inaccessible spots for some reason I have never been able to determine.

Prayer Wheels

The Lamaseries are occupied by an Order of Monks called Lamas who devote their lives to the work of the religion and spend their time chiefly turning prayer-wheels, performing Devil Dances upon stated occasions, and furnishing their followers with spiritually blessed prayer-wheels with which to perform their daily devotion.

Prayer a la Mode

The institution of the mechanical prayer wheel is something I have never seen before in any part of the world and consists of cylinder wheels of all sizes containing prayers written on paper by

One of the Largest Lamaseries at Lamayuru

the Lama Monks and often have prayers written on the outside, every available space being filled with Tibetan language characters indicating prayers. Prayer-wheels are often seen erected on tops of the houses which are operated by the wind. They are even seen along every brook or stream continually operated by the water power and along every roadside —these wheels are made of anything from clay to kerosene oil tins and left for the passer-by to give a casual turn as he passes, while at every turn and corner some devote believer is seen twirling a miniature prayer wheel in his right hand while performing whatever labors and duties are his with his left hand; it is thus that they obtain religious merit. Truly it is comical and yet one must admire the devotion with which these people carry out the rites of their religion and believe in the power of mechanically operated prayers. When it is considered that they cannot read or write and have very little chance of being taught otherwise one need not question the methods pursued in the operation of their prayer-wheels although it may seem strange to our Western minds.

It was both my good fortune and pleasure to be able to witness the Grand Miracle Play at Hemis Lamasery, which included a number of Tibetan Lama Devil Dances given annually at the larger Lamaseries and throughout Tibet. It is indeed a varied and strange sight and I was permitted to film it for the first time through the kindness of the Skushok, who is the head of this religious organization in this country. The extraordinary resemblance between much of the pageantry and forms of Tibetan Buddhism and those of the Church of Rome is apparent in many of their ceremonies and has been observed by all travelers in these regions. The Lamas have the appearance of the early Christian bishops, wearing mitres and copes, carrying pastoral crooks, swinging censers of incense as they walk in procession, slowly chanting. It is difficult for me to give a long account of the ever changing and very interesting mummery which was carried on throughout the entire ceremony of the Miracle Play; it was a bewildering conglomeration of strange sights, a din of unearthly music which almost caused my reason to waver and make me believe that I was indeed in the magic realm represented by the actors.

The play is designed to show a dreadful world where the helpless, naked soul of man has its existence in an obscure space of malignant demons, perpetually seeking to destroy and harass him with the tortures and terrors at their command and against which powers he can do nothing but the occasional prayers which may shield him in this doubtful contest between himself and the evil spirits. The actors are arrayed in the most grotesque masks and costumes depicting hideous demons and animals of the most unimaginable shape and form, some taking the form of skeletons; others wearing costumes made from human bones; many colored and grotesquely designed robes worn by the performers were of

(Continued on Page 16)

Working at the Foot of a Large Glacier

The A. S. C. Member's Camp in the Himalayas at 11,000 Feet

Protecting Motion Picture Titles

Attorney finds way to defeat theft of Motion Picture Titles

By F. G. Bradbury

Solves problem which has stumped industry for years

From the earliest days, producers have been facing the apparently hopeless task of preventing the titles to their productions from being stolen. Various means have been tried, but failed. The author, a prominent Los Angeles attorney, with a large practice in Federal matters, reveals the way to defeat encroachments on what, in truth, constitutes their property rights. This revelation is expected to be revolutionary in its importance.

The willful pilfering of titles to motion pictures is too frequent to raise any doubt in the minds of producers of the urgent need of more effective methods of protection than have been practiced to date.

The common understanding is that a name of a picture cannot be protected because the "copyright" merely protects the subject matter and not the title. While it is a well established principle of law that the copyright *does not protect the name*, there is a phase of protection under the Trade Mark law which does protect and which by proper application will probably give the relief which is desirable.

Property Right

It has been established beyond a question of any doubt that there is in the name of a literary composition, play or picture, a certain property right and that as such, protection may be afforded against any infringement.

Decisions Involved

The trouble has been where an effort has been made to apply this principle, decisions are befogged by conditions and technicalities in each individual case, leaving the public in doubt as to what protection, if any, can be secured for the title. In the early production of motion pictures it was common practice to hold up before the camera at intervals, the printed title of the picture or some other distinctive mark, in an endeavor to protect the title by the copyright which was subsequently secured. This proved ineffective and since abandonment of this method, the appropriation of titles by those unauthorized to do so has become common. As last as a big run picture is exhibited, there is an imitation of its title to be found "around the corner," spunging upon the popularity of the successful one.

Century-old Cases

Scattered through court decisions dating as far back as 1825, titles to publications were held to be a species of property rights, bordering upon "trade marks" and as such are properly for use by an originator in trade to the exclusion of others.

"Buster Brown" Case

"Buster Brown," at the head of a single page of comic section of a newspaper was held to constitute a valid trade mark. Following this decision a case in which "L'Aiglon" involved the question of a trade mark as applied to a play was answered by injunctive relief to protect the use of the title. Strengthening the position that a motion picture title is the proper basis for "trade mark" protection, in a decision in the case in which "Nick Carter" was the title and character in a motion picture, it was held that the class of goods "motion pictures" offered for sale was entirely dissimilar from published stories by the same title and therefore not an infringement.

Patent Office Recognition

Following this, the United States Patent Office has recently recognized titles as legitimate subject matter for trade marks as applied to motion pictures by registering several trade marks of this class. That there is commercial property right in motion picture films is therefore unquestionable and the application of a name, symbol, phrase or other mark of distinction may be used as the basis for protecting a title used in connection with motion pictures.

Trade Mark Law's Object

It is the primary object of trade mark law to prevent one man from stealing away another's business and good will. Such is punishable by damages and will be enjoined by a court of equity.

Course to Follow

If a producer of a motion picture will promptly register his title as a trade mark in the United States Patent Office, he can secure to himself the right to such title to the exclusion of all others. The procedure for such registration is more burdensome and technical than the formality attending the registration of a copyright, the examination by the government being more critical and attended by a thorough search to determine before granting, the right of the applicant to registration. Publication in the Official Gazette is also conducted by the government, giving the public opportunity for opposing unfair registration before granting.

Federal Court Action

When finally granted the owner or proprietor has right of action against all infringers in the Federal courts.

A search of the government records made by an attorney especially familiar with such matters can be made to determine whether any question might arise as to the free use and appropriation of a desired title before adoption. After such search is made and the "title" found to be clear, application for registration should be filed and when registered the title should bear the notice "U. S. Trade Mark Registered." The expense of registration is small as compared with the amount involved in most productions and it would seem evident that this measure of protection should appeal to producers. In a somewhat similar manner, registration of trade marks can be secured in nearly all foreign countries and here again protection of this character is desirable to prevent the unauthorized appropriation of the rightful owner's title.

"Fade Out and Slowly Fade In"

By Victor Milner, A. S. C.

Sixth Installment wherein A. S. C. veteran covers Vera Cruz and shoots the King of England

At the Water-works Vera Cruz, Mexico, After Several Miles of Double Quick and Hand Car Riding

Returning to Denver from Trinidad, Colo., after an adventurous week of bullet dodging among the coal mine strikers and imported gunmen, I was greeted at the Brown Palace Hotel in the former city with a telegram about ten years ago that instructed me to leave for Galveston, Texas, at once, to cover the embarkation of the American troops for Vera Cruz which at that time, just as at the present, was the seat of considerable trouble in Mexican affairs.

I thought that my return to Denver would enable me to get in a period of rest after the days of uncertainty that had been forced on me at Trinidad. The scenes which transpired there were anything but a credit to American civilization, and so cordial were the various elements in the town toward newspapermen and photographers that none of us regarded it as particularly healthful to be seen on the streets after dark.

The Nose for News

My stay in Trinidad was interrupted by a hurried trip down into New Mexico on which I embarked when I discovered that my friend, Bill Shepard, of the United Press, had mysteriously left town. Anything which would take Bill out of Trinidad at that time must have been important so I began to cast around for the reason for his leaving. But Shepard, able newspaperman that he is, left no tracks behind him and I had to do my own Sherlock Holmes work. Gradually—it was only a matter of a few hours—I got wind of a terrible mine disaster that was supposed to have happened down in New Mexico, so I took the first train out of Trinidad, and after a sleepless night in an upper berth of a tourist Pullman, I arrived early the next morning near the property of the Phelps Dodge mine.

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The Editors' Corner

—conducted by Foster Goss

Word comes from New York that one of the largest motion picture theatres in that city has adopted the practice of cutting cinematographers' credit titles from the films which it exhibits.

Such a backward step is to be deplored. It has been a difficult matter for the cinematographer to educate the producer to the point where the latter was willing to recognize cinematography to the extent of crediting the man responsible for the camera work. Now that it has become the practice rather than the exception for the producer to carry the name of the cinematographer among the other credit titles, it is indeed a blow to the camera artist to have some prominent exhibitor, who stands in the fore rank of his calling, to take arbitrary means to prevent the public from learning of that credit.

If the cinematographer is robbed of public attention in big cities like New York and Los Angeles what can be expected, one cinematographer rightfully asks, when the prints reach the one-night stands?

At this juncture it is not a matter of discussion as to the propriety of the exhibitor's—notwithstanding how much his screen may be sought by the producer—of the exhibitor's hacking out scenes or even credit titles from the pictures which he shows. What may be questioned, however, is the justice of such action on the part of the exhibitor. How would he feel if someone took means to eliminate his name in connection with the theatre that he operates? While it may be realized that a timid exchange manager may hesitate to protest to the big theatre exhibitor against the amputation of the prints which the exchange distributes, not only to the important first-run theatres, but to countless smaller houses, still a realization of the facts does not eliminate the difficulty.

As was pointed out some time ago in the American Cinematographer, a general passing of the buck arises whenever some one takes the time to endeavor to ascertain where the trouble lies when credit titles are cut out. The exhibitor may say that the film comes from the exchange minus the title strips, but investigation usually reveals that it left the exchange intact only to be subjected to operation when it reached its place of exhibition.

The perpetration does not end when the print leaves the large first-run house, but, in many cases, the print must live through the rest of its celluloid life without the titles inasmuch as the exhibitor who has taken the trouble to have them removed forgets about having them replaced.

Of course it may be granted that the theatre manager may advance

various arguments as to why he cuts the titles, but none of them will stand the test of sound reasoning. The principal excuse is that the program must be reeled off "like clock-work," etc., etc., but it requires a distant galloo of the imagination to comprehend the many half-hours lost eacb day due to the showing of titles a few seconds in length.

> "Speaking of Miss Taylor, King Vidor, under contract with the Goldwyn company, has been loaned to Metro again for Miss Taylor. It will be remembered it was Mr. Vidor's camera methods that made her look like a girl of 16 in 'Peg o' My Heart' and had every motion picture star over 25 paging him to find out how it was done."

The above paragraph appeared recently in Louella Parsons' department of the Los Angeles Examiner. While this publication has every respect for the position which Miss Parsons possesses in the field of dramatic editors, as well as for King Vidor's knowledge of the camera together with his directorial ability, it believes that, in the interest of veracity, attention should be called to the fact that George Barnes, a member of the American Society of Cinematographers, who is not mentioned by Miss Parsons, is responsible for the "camera methods" praised by the critic.

Moreover, the American Cinematographer wishes to thank Miss Parsons, able newspaperwoman that she is recognized to be, for the interest that she takes in photography. A few years ago such interest was not manifested generally even in the largest newspapers in the country.

But the condition still exists that in some quarters where recognition is extended to camera work at all, it is ascribed to any one but the cinematographer. It is now a settled fact, with photography having made the progress that it has, that the cinematographer deserves to be recognized in his own right—and his own right is not that of his employer or even that of his director.

To crown another person with the laurels that the cinematographer has worked years to achieve is directly in line with the practice of an editor having one of his attaches write his material and then out his own name over it. Surely a name like that of Miss Parson's would deserve to be recognized in its own prominence, and not hidden behind that of the editor-in-chief of the paper in which it should appear. So it is with the cinematographer.

Problems in Motion Picture Laboratories

Formulae and film splicing information are given for practical use

By M. Briefer

Final Installment, From Transactions, Society of Motion Picture Engineers

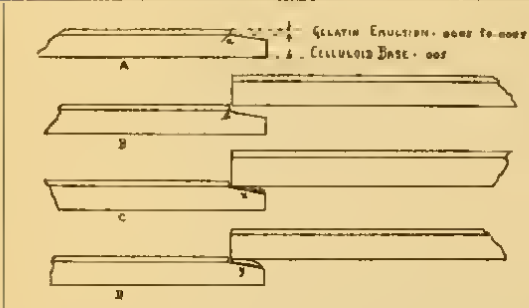

PLATE ONE

A—Straight Scraper—a—
B—Rounded Scraper—b—
C—Cement Rubbed On—x—
D—Cement Floated On—y—

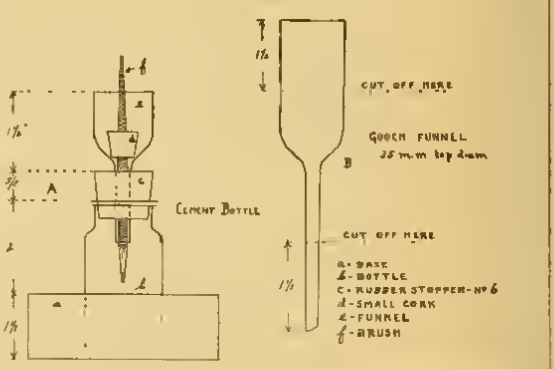

PLATE TWO

Since the procedure under this heading is of considerable importance to the finished product, we have chosen to close this presentation with some notes on splices and cements.

The dangers incident to defective splices in negatives has already been indicated and mention has been made of splices out of line. By the latter we mean, there is a slight angle at the splice enough to cause the claws of the projector to exert an unequal pull against the perforations. Eventually there will be a break above or below the splice. From this type of break you have the expression "The splice is stronger than the stock" which is only another case of misunderstanding.

The mechanical part of good splicing is a matter of intelligent training, care and experience. Compounding a cement to hold the splice is a separate problem altogether. Splicing cements frequently give a great deal of trouble. You have heard the complaint of their erratic behavior, doing very well some days and failing to hold at other times Many cements contain acetone but as this substance absorbs water readily it is clear that on humid days or in an atmosphere containing too much moisture the cement may fail to hold the splice. On the other hand, very dry warm air will cause rapid evaporation of the solvents and the splice will be weak.

Manufacturers of celluloid base for photographic purposes will recall that the residual moisture in the skin had been for a long time the unsuspected cause of frilling, that is, failure of the substratum to act as an effective binder between the celluloid and the gelatin emulsion. Water, either as an impurity or absorbed by the solvents used for "subbing" had the same bad effect upon adhesion. The factors in these relations are, time of drying or speed of the casting machines, the temperature and condition of the drying air. Other factors relative to substratum come into consideration with which however we are not immediately concerned.

Now, the factors relative to splicing cements are fairly similar and applicable in principle. A compound solvent will give the best average results; that is, a mixture of two or three solvents of celluloid having boiling points which differ within a reasonable range and one of these should be a solvent of gelatin as well; the purpose of the latter is, to take care of any gelatin remaining on the edge to be spliced or such as may be picked up as shavings. Solvents used in compounding cements should be dry, or free of water, and the cement when made protected against moisture. Three formulae are given below; any one of these we believe, will fulfill the specified requirements.

FORMULA 1

32	ozs	Denatured Alcohol	1-liter
32	ozs	Ether (ethyl)	1-liter
32	ozs	Amyl Acetate	1-liter
6½	ozs	Acetic Acid (glacial)	200 mils. (c c)

Notes: Solutions containing ether are to be protected from light and heat and ample air space allowed in the container Make up the above solution in a 4 liter (one gallon) amber colored bottle well stoppered.

The acid may be omitted but the splicing will require more care.

A splice made with this cement cannot be pulled apart if the mechanical work has been properly done. The correct method of making a splice will be indicated later.

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A. S. C. Buys New Hollywood Offices

New location to be in Southern California's finest building. In Heart of Hollywood

Major unit of top floor to be occupied by cinematographers. Mark of Progress

Signalizing five years of progress and achievement, the American Society of Cinematogrnphers announces that it has bought its own offices in the new Guaranty Building, now in the course of construction in the heart of Hollywood at Hollywood Boulevard and Ivar Avenue.

The new A. S. C. headquarters will occupy a major unit on the top floor of the building which will be one of the most modern and elaborately constructed in the Southwest. In addition to becoming the owners outright of their particular unit on the top floor of the building, the Society will be pro rata owners in the fee interest in the ground on which the building stands. Located as it is in the center of the motion picture capital of the world and on Hollywood's main thoroughfare, this ground represents some of the most valuable frontage in the United States and is steadily increasing in value.

Among Foremost

Specifications of the building which will be the future home of American Society of Cinematographers reveal that it will have no peer in the entire country. Being erected on the "own your own office" plan which is proving so successful in Southern California, the structure, architects and engineers declare, is destined to become one of the showplaces of Hollywood and Los Angeles, already noted for their magnificence of buildings.

Offices in Mahogany

The structure will be constructed to the story height limit in Los Angeles—twelve stories. It will be of Class "A" reinforced concrete fireproof construction. The exterior will be of terra cotta and brick. The various offices will be finished in mahogany. Plate glass and solid brass hardware will be used throughout the edifice.

Marble Walls

The public corridors will have Terraza floors with Alaskan marble borders and base, with mahogany trim. The main lobby of the first floor will have Tennessee marble flooring and walls. The main entrance to the building will be a masterful creation of bronze.

Far-Reaching View

The location of the A. S. C. headquarters will be the most ideal in the entire building, itself ideally situated. They will command a view of the hills of Hollywood as well as a sweeping vista of East Hollywood, and, beyond that, Los Angeles, and still farther in the distance, on clear days, the port of San Pedro and the Pacific.

Temporary Offices at E. I. E. S.

Work on the Guaranty Building is already well under way and it is expected that the American Society of Cinematographers will be able to move into the new quarters in September. The tenancy of the A. S. C. expiring on February 1st, at its present location, the Society will temporarily establish quarters, until the opening of the Guaranty Building, at the offices of the Electrical Illuminating Engineers Society who, with their characteristic hospitality and good fellowship for which they have always been noted, have extended the cinematographers the use of their club-rooms at 1103 N. El Centro Street, near Santa Monica Boulevard, Hollywood.

The A. S. C. meetings will be held and all business of the Society, as well as that of the American Cinematographer, will be transacted at the El Centro address; and all communications should be addressed there until the opening of the new Guaranty Building.

"Fade Out and Slowly Fade In"

(Continued from Page 9)

I was in time to film rescue workers removing bodies from the charred interior. And, true to my deductions, I found Bill Shepard there. When he saw me, he looked as if he thought that I had dropped from the sky. The first thing he asked was "how the —— did you get here?" and then went on to explain that he had to leave Trinidad hurriedly, that he couldn't find me when he was ready to leave or he would have tipped me off. It was our custom to work together while we were at Trinidad.

Local Powers Resented Camera

I had only been at the mine a few hours when Shepard told me that the powers of that locality had become apprised of the fact that some one was there with a motion picture camera and that they did not like the idea of my presence at all. He advised me to vamoose, and, respecting his advice I did, I vamoosed forthwith in a rented flivver. As I left the mine behind, with a film record of the disaster in the machine, I began to arrive at a few conclusions and when I reached a little town near Ratoon Pass I proceeded to carry those conclusions into effect. I took my can of film and addressed it personally to Mr. Franconi, at No. 1 Congress street, Jersey City, N. J. I wanted film to go with as few indications as possible that it was film. Scarcely had I safely deposited the can in the express office, when it became evident that my conclusions had been correct. As I was driving away I was overtaken by a high powered automobile bearing New Mexico license plates and the driver thereof lost no time in letting it be known that he meant business, and meant it with me. He demanded the film that I had taken of the disaster but I told him that I had none. His looks all but called me the short and ugly word so I invited him to search the flivver. He did so, and, much to his doubt and disappointment, did not find what he was looking for.

Whereupon I proceeded unchallenged back to Trinidad.

So you see when I received the wire at the Brown Palace to go to Galveston it surely did appear that things were being rushed. The telegram stated that permission was being arranged through Secretary Daniels for me to sail on one of the United States destroyers. That night I was on my way to Galveston.

The Texas coast town was a beehive of activity when I arrived there. Transports alongside the wharves—brass bands—sweethearts—old mothers—tears—smiles—handkerchiefs—all that.

Self-Conscious Acting

But while everything seemed very realistic to me as the layman I, as the news cameraman, knew that it would be hard to get this atmosphere over in a news film. Have you ever noticed, in news films, that when the subjects discover that they are being filmed, unconsciously they begin to—begin to act, I might say, with the result that they do appear as they naturally would? So I determined to take the situation in my own hands to obtain some atmosphere that would appear as it naturally did.

I saw an old lady standing in the shadow of a warehouse. In a glance I knew that she was a representative type, and in a few moments I was photographing her weeping on the shoulder of her "only son" as he was about to embark for war on the U. S. S. "Kilpatrick." It made a great shot, considering that until a few minutes previous she had never seen her "son" before and, what was more, she had come down to the waterfront merely as a spectator. I carried the sequence through with a close-up of her shedding tears and waving her handkerchief at the ship as it pulled out in the background.

Permission Missing

In the meantime I had not been able to locate any naval officer who had been in receipt of orders from the Navy Department permitting me to proceed to Vera Cruz with the fleet. I dashed about and interviewed the commanders of the various destroyers, all of whom informed me that they had received no such orders.

First Competitors on Job

It was getting to the critical point. The transports were leaving, as were my competitors of the newly-formed International News Weekly on a chartered sea-going tug. They didn't forget to give me the "razz," either, when, knowing of my predicament, they pulled out. So I was left sitting at the water front, discouraged and downhearted.

I returned to the hotel, and telephoned Western Union which was still without word for me. I could not clear my mind of the tug leading the fleet to Vera Cruz, and the thought that I was going to be scooped so thoroughly was not pleasant in the least. In addition, I was humiliated by my competitors' razzing.

Belated Authority

Later in the afternoon, the phone in my room rang. The Western Union operator informed me that my permission from Secretary Daniels had finally arrived. I hung up in disgust.

Friend in Telegraph Office

After eating a late lunch, I returned to my room to pack up and had already set about doing so when the phone rang again. The lady in the Western Union office, knowing of my predicament, told me over the wire that an old cattle boat was clearing for Vera Cruz within the next few minutes.

Cattle Boat Intervenes

Hardly pausing to hang the phone up, I dashed downstairs, jumped into a taxi and was at the dock and talking to a cattle boat's skipper in short order. I told him that I was a newspaperman—to have described myself as a news cameraman would have meant little at that time—and made known my wants. He quietly told me that there were no cabins left, that they were to leave for Vera Cruz in ten minutes, and that if I could return with my outfit within that time I was welcome to what quarters I could find aboard the ship.

I was on my way back to the hotel in an instant. I rushed my trunk and outfit down into the taxi in the flash of an eye and shot back toward the dock. It was raining hard and the streets were very slippery. The driver heeded my instructions and "stepped on it" with much skidding and several close escapes from collisions.

Blockaded by Freight Train

Just as we were within sight of the dock, a freight train pulled across our path and anchored, blockading the street. I could see all our skidding and efforts come to nothing. The minutes that we were stalled there seemed like years, but I was able to hurl my camera outfit aboard the boat and clamber on myself just as the bow was swinging out.

Celebrities on Cattle Boat

Much to my surprise, I found Jack London, his wife, Brown of the Chicago Daily News, and other celebrities aboard the cattle boat. The company may have been distinguished, but the surroundings surely were not. I was able to effect a deal with the first mate whereby I occupied his quarters—such as they were, with the cockroaches and other vermin playing hide and seek while the very decided aroma of the cattle below permeated the atmosphere.

First at Vera Cruz

But we arrived in Vera Cruz, and arrived there in good time—time enough, in fact, for me to have set up and to have been photographing my International News rivals as they came into port on their chartered tug. There weren't two more surprised men in Mexico than Varges and Wallace of the News when they saw that it was I who was taking pictures of their arrival in the Mexican port. They were even more surprised than Bill Shepard was when he met me at the mine disaster in New Mexico. Incidentally, since I last saw Capt. Varges, whom I had the honor of initiating into the lore of the cinema camera, he has represented International in all parts of the world, having recently returned to the East from a lengthy journey. How different it must be in Vera Cruz today with several news reel agencies being represented where a decade ago only a single outfit had arisen to challenge the supremacy which Pathe had established.

Attack on Custom House

If any of the readers have a powerful enough memory to recall the Pathe scenes of Vera Cruz during

(Continued on Page 18)

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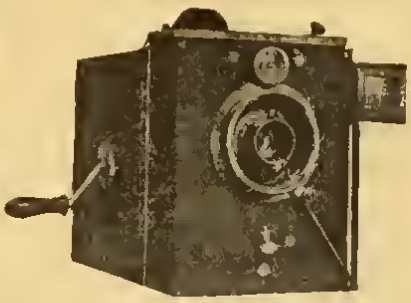

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Photographing the Roof of the World

(Continued from Page 7)

beautiful China silk while the varied colored masks of papier mache exhibited horrible conceptions on the part of their makers. The dancing really consists of keeping time to a kind of wild chanting music and as they danced with strange steps and gestures they howled in strange chorus. Such figures are intended to represent some of the ugly forms that meet the dead man's soul while it is in transit through space from this vale of tears to the next world; while the play goes on at intervals throughout three long days, the people who have gathered together are supposed to obtain a certain amount of religious merit from the observation of the ceremonies. A Shushok corresponds to a Bishop in that he has a number of these Lamaseries under his direction while the Skushok himself answers only to the Dalia Lama in Lhasa.

A Most Holy Man

A Skushok is supposed to be the nearest approach to Mahatma Budda that it is possible to see unless one could see the Grand Lama in Lhasa who is his direct descendant. A Skushok is a resident incarnation who is supposed to be reincarnated time after time in the same office as head of the same Lamaseries and he is each time located upon such reincarnation by the Grand Lama and returned to his respective post.

A Skushok Who Would Not Stay "Put"

A very amusing story is told apropos of this reincarnation. When the Skushok of Tiksy died and was three times reincarnated in Lhasa but each time he refused to return to his post in Tiksy. Finally after much persuasion he was induced to return to Tiksy and take up his post as Skushok; being a boy of nineteen his father had warned the Lamas to leave him alone as he was not worthy of being a Skushok. Nevertheless they took him to Tiksy where he resided in peace for a short time and then proceeded to demand his independence in the face of comparative luxury and power enjoyed by a Skushok. He smashed the temple idols, gave away many of the sacred images and wrought

(Continued on Page 23)

Wampas Frolic in Frisco Described by A.S.C. Member

Glowing accounts are brought back to Hollywood of the brilliance of the "Wampas Frolic," staged by the Western Motion Picture Advertisers in San Francisco, Saturday, January 19th.

"Three special trains conveyed the Wampas members, their stars and guests to San Francisco, arriving at the Third Street station about 9 30 a. m., and making the entrance on three parallel tracks, simultaneously, with sirens shrieking." Gilbert Warrenton, A. S. C. member who attended the event said on his return. "The party almost alighted into the waiting arms of the mayor, Chief of Police O'Brien, and a committee from the Chamber of Commerce. Seventy five automobiles, properly bannered with the names of the celebrities they were to convey, awaited in line. The bands were playing, and every one seemed happy.

"The procession, headed by Jackie Coogan and Pola Negri, wended its way to First and Market Streets, thence up Market to the Civic Center and then to the Palace Hotel Hundreds of excited spectators lined the streets and barely room for the automobiles to pass was obtained throughout the entire line of march. The crowd for blocks about the depots was bad enough, but one could scarcely elbow one's way into the lobby of the Palace, which was Wampas Headquarters.

"A wonderful luncheon was then served by the Down Town Association, at which representatives of San Francisco's 'glad-hand' committees, Chief O'Brien, Fred Niblo and others spoke.

"In the afternoon," Warrenton continued, "cars were provided to furnish the visitors a thirty mile sight seeing trip.

"Then came the ball, itself, rivalling the most magnificent scenes of Oriental splendor. It is said that twenty thousand people were in the auditorium and so it surely seemed. Probably never before in the country has so brilliant an assemblage turned out for any social event. The building was beautifully decorated and lighted. A band of 130 pieces provided the music for dancing and for musical acts. The program of 'big time' numbers, interspersed with dancing, was probably the most celebrated, as to personnel, which ever graced a platform. The stars performed amid the wildest enthusiasm on the part of the audience.

"The appearance of Anna Q Nilsson, who played the lead in our picture, 'Flowing Gold,' was received with a tremendous ovation when she appeared as 'flowing gold,' in amber spots and flood lights which gilded her simple white moiret gown.

"Lillian Rich, in northern costume, led Strongheart and his leading lady over the keys of the mammoth typewriter. Pola Negri appeared as 'Mme. DuBarry,' in the original 'Passion' gown. Bill Hart, in western togs; Ben Turpin and Bennie Leonard in a boxing bout; the Loomis Twins in a skit; and nearly all the other big stars of Hollywood, made their appearance over the typewriter, amid deafening applause.

"San Francisco has invited the Wampas to come again, and say it is a standing invitation. I'm glad I was there!"

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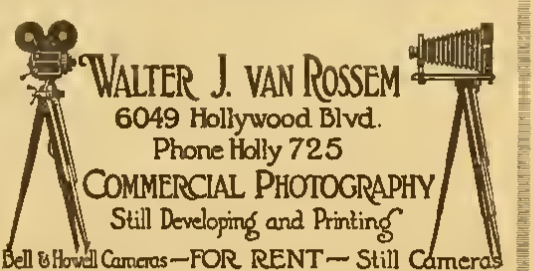

(Continued from Page 14)

Uncle Sam's occupation they may remember the attack on the custom house. Well, if you promise to keep it a secret I'll tell you that the attack had already transpired when I arrived in Vera Cruz. With the aid of Ensign Martin, of the U. S. S. Texas, and necessary permission and troops, the attack was reproduced perfectly—so perfectly in fact that our very keen editor in Jersey City took it for the real and original, and complimented me highly for it. Which goes to prove that the right sort of direction has its place in news reels, too.

Vera Cruz at the time was a riot of color—generals, naval officers, beautiful women. Richard Harding Davis was there, but did not mix with the "boys" as Jack London did. Martial law was in effect. The late General Fred Funston was in command and things gradually were returning to "normalcy" under his able command when, one day, while at lunch with my brother photographers, a rumor reached us that the Mexicans were preparing for an attack on the water-works. We went immediately to Gen. Funston's headquarters and were given permission to accompany the troops. The soldiers were on the way and doing double time up the narrow guage railway. There was a dozen of us with cumbersome outfits which were mostly Graflexes and other still cameras. Mine, with a tripod and an extra magazine, was the heaviest of all, and it was not an easy job to lug it double time up hill in tropical weather. It required a smarter man that I to suggest that we find a hand-car and let it work for us—and that man was Jim O'Hare of Collier's Weekly. How we did perspire pumping that hand car.

Of course there wasn't any attack. Gen. Funston was a little too fast for them. The only attack that I experienced was one of "chiggers" which required a vaseline "bath" in the hospital to stem their onslaught.

Quarantined in Galveston

We finally left Vera Cruz but my troubles were not over. When we arrived in the port of Galveston we had to remain aboard in quarantine a week—the U. S. in sight all the time—before we were permitted to land.

My next big assignment after that in Vera Cruz was relaved to me one day when I was in the Brown Palace Hotel in Denver. The telegram was very brief, instructing me to report to New York immediately to go with the Giants and the White Sox on their tour around the world.

Around the World

I had no sooner arrived in New York when I was on my way, having assembled the necessary paraphernalia, for Vancouver, B. C., from which we embarked on our long trip which took us through out the Orient, Australia, Japan, Europe, until finally we arrived in England to play before King George in London.

Nobility and masses alike turned out to see the Giants and the Sox play. Of course the scenes on this occasion were to be the most important on the trip. On the morning of the game I went out to look the grounds over in the company of McGraw, Germany Schaeffer and Tris Speaker. We found them placing a wire net before the box which the king was to occupy so that he would be protected from foul balls.

Right Before the King

As soft focus photography was not in vogue ten years ago, I decided not to shoot through the net but determined to have a platform built inside the net and set up so that I could photograph the king in his direct line of vision. And you should have seen the platform that the navvies built. They used

(Continued on Page 24)

Filming Lady-birds Under the Microscope

(Continued from Page 4)

ups and incidentally to reveal to a curious world what a curious creature the ladybug has the distinction to be that it can find such a place that hitherto has escaped the ken of travelers.

One day was spent in getting the apparatus together, the cameras set in the best possible positions. The trip was too hard to permit the taking of lighting equipment or even of reflectors. The next day, at almost noon, precisely, the shooting of the lady-bugs began and continued for just forty minutes, when the sun sank behind the high western wall of the canyon and called it a day!

But for his laboratory purposes, Mr. Tolhurst brought back a sack containing 250,000 of the insects—according to Mr. Hatcher's trained eye—and these he now has enjoying the comfort of the laboratory where everything possible is being done for their comfort and content. No birds appear to devour them and their ancient and hereditary enemy, the ant, does not break through to carry on the feud which if it could only be allayed would be of inestimable service to agriculturalists for the ant protects the kind of aphis which the ladybug devours and the ant is very fond of the larvae of the ladybird which it eats as soon as possible after it has been hatched.

Here in the laboratory on twigs and boughs taken from the high canyon home of the wintering ladybugs, and in soil dug from the place, Mr. Tolhurst is making his microscopic studies of the life of the lady bug during the period of its annual sleep and from which it will awaken only to begin another generation of ladybugs, after which biological duty it will lay down and die!

The ground, provided by Mr. Tolhurst in a room adjoining his laboratory, is filled with shrubbery brought from the mountain home of the ladybug. A little sunlight is admitted each day and during that period, the insects awaken from their torpor and move about in their multitudinous number taking their places on the shrubbery till the cold calls them back to their infinite companionship and sleep.

During the winter in their regular home they freeze solid at night, but this is trying on their constitutions and only the very fittest survive. Mr. Tolhurst believes that with the care his specimens are receiving in their new caravansery, the death rate will be materially reduced, for while they require cold for their hibernation, they do not require too much cold. Yet they are forced into choice of such places because while the cold kills a great many of them it keeps all warring insects away entirely.

But how do they find their way to these inaccessible spots? What guides them? What impels

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them? No ladybug that goes there has ever been there before, for only the generation that survives the fall—and that is the third of the year—seeks the winter home and after the long sleep will die as soon as the business of reproduction has been attended to. Yet each year these insects, utter strangers to the spot, find their way in swarms, according to Calvin Hatcher who found them there several years ago and conceived the idea of commercializing his knowledge of their habits. Remember too that all scientists agree that though the insect is provided with eyes of extraordinary complications and marvelous adjustment, no insect can see clearly for a distance of more than six or eight feet! Yet they travel miles and miles from pleasant orchard levels to forbidding mountain heights and find unerringly the spot best suited to the survival of the greatest possible number!

Perhaps in the course of his inquiries into their structure, Mr. Tolhurst will hit upon the secret which has, till now, remained one of the deepest of all those mysteries which are wrapped up in the secrets of life.

In any event it ought to be gratifying information to experimenters generally in the field of cinematography to know that the screen is being enriched by such inquiries and enlivened by such disclosures as are resulting from Sol Lesser's enterprise in presenting to motion picture lovers, the "secrets of life" as they are uncovered by Louis H. Tolhurst.

Problems in Motion Picture Laboratories

(Continued from Page 12)

U. S. Government Special Denatured Alcohol No. 19 which is composed of equal parts grain alcohol and ether may be used to replace the first two formula items. Replace with two liters (64 ozs.).

FORMULA 2

96 ozs	Acetone (pure)	3-liters
6½ ozs.	Chloroform	200 mils. (c.c)
2 2-3 ozs	Acetic Acid (glacial)	80 mils (c c)

Notes: The solution may be put up in a 4 liter (one gallon) bottle. Formulae 1 and 2 are clean working and may be used for either negatives or positives.

FORMULA 3

7½ ozs.	(a) Acetic Acid (glacial)	225 mils. (c c)
90 grains	Celluloid	6 grams
96 ozs	(b) Acetone pure	3 liters
6½ ozs.	Chloroform	200 mils. (c c)

For the celluloid, motion picture stock may be used The gelatin is completely removed in hot water, washed clean and wiped dry. A quantity should be prepared at one washing and hung up in suitable lengths to dry.

The required weight of celluloid is put into a half liter flask and covered with the acetic acid. Do not cut the celluloid in small strips. Crush it in the hand; it will dissolve more readily. Shake the flask with a rotary motion until the celluloid has softened to a jelly like mass. Nearly fill the flask with some of the solution "b," stir to complete solution and add to the bulk of solution "b."

For easier mixing allow the acid to act upon the celluloid over night. Keep the cement in a cool, dry place and well stoppered.

Notes: The excess cement used in splicing dries up leaving the celluloid behind; this must be removed frequently. Should the celluloid collect on the clamp the scraper may not function properly. A mistake often made is to reset the scraper knife for a deeper cut when to clean the clamp is all that is necessary. Bearing in mind the need for frequent cleaning of the machine the celluloid in the formula may be increased up to 18 grams with good results.

This cement will serve for both regular cinematograph and "safety" or non-inflammable film but is not so well suited for negative splicing as formulae 1 and 2.

In order to better understand the treatment of the subject illustrated on plate one we will give a brief description of the manner in which these cements perform.

When applied to the scraped section of the splice the cement softens and dissolves some of the celluloid base while the acetic acid also softens traces of gelatin which may be present. Acetone and chloroform evaporate at comparatively low temperatures. Acetic acid and amyl acetate require much higher temperatures for evaporation. The boiling points of the separate ingredients are:

BOILING POINTS IN DEGREES CENTIGRADE

Acetone	56.50
Chloroform	61.20
Ether (ethyl)	34.97
Alcohol (ethyl)	78.40
Amyl Acetete	148.00
Acetic Acid	118.00

When these ingredients are mixed the boiling point of the compound solution is different from that of any of its component parts, nevertheless, the low boilers will generally pass away from the solution more rapidly so that the first portions driven off are richer in the more volatile constituents. Thus it is, that when the low boilers have evaporated there still remain the high boiler constituents of the cement which, by virtue, of their smaller quantity have a relatively higher concentration of celluloid, forming a thick gummy cement in the splice. To all appearances the cement dries rapidly but in fact the celluloid dissolved from the stock or that introduced in the compound remains soft for some time after the splice is completed. It is this comparatively slow drying which prevents shrinkage and secures the splice.

The Splice

It must be evident from the foregoing, that the rate of drying will depend upon the proportion of high and low boilers in the mixture and that this rate may be controlled by varying the proportion. Formula No. 2 for example, will dry more rapidly than either formula No. 1 or No. 3. New stock may be spliced with a fast drying cement. There is some danger of shrinkage and curl from the heat of the projector but for negative splicing this objection does not hold. The slower drying cements will do much better on old stock. Formula No. 1 has the best average composition for all work.

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The best cement in the world will fail if the mechanical part of the work is faulty while any good solvent of celluloid will answer when the mechanical operations are correct.

We must assume that the splicing machine is in good order, the alignment correct, pressure ample and the parts clean. We may now examine Plate One, fig. A and B. These represent an end view of a strip of motion picture film greatly enlarged. Fig A at the top shows the gelatin removed with the straight edge scraper in common use which leaves a sharp corner at "a." This is a weak spot which after one or two projections may develop a crack in the celluloid as shown in the figure.

Fig B illustrates the appearance of the section scraped with a knife the left hand corner of which has been slightly rounded off. This simple expedient greatly strengthens the splice.

Figs C and D require a word of explanation. When the gelatin is scraped from the film there is left a rough surface of celluloid which is exposed to the action of the cement. A thin layer of this celluloid is quickly dissolved. If the cement is brushed on with a rubbing action, as when applying paint, to any surface, then the dissolved celluloid is intimately mixed with the solvent the latter thereby becoming practically saturated with celluloid. In this condition the cement has lost its effectiveness; first, because of this concentration, the cement cannot soften the upper part of the section to be spliced and secondly, the air cannot be squeezed out with the pressure plate. A splice with air bells in it cannot hold together. Fig. C at "x" shows the appearance of the cement when rubbed on, the shaded area represents dissolved celluloid.

Fig. D at "y" shows the appearance of the cement floated on. The procedure of "floating" as we term it, consists of one stroke of the brush allowing only the tip to touch the film. A small ribbon of cement is thus flowed on which assumes the convex form as shown. In this condition the softened layer of celluloid remains undisturbed while some of the solvent is free to act upon the other end to be spliced. When the clamp is brought down, the air is completely expelled leaving a clean well made splice. Some of the more important considerations relative to splicing are given below.

Rapid evaporation of cement induced by:

1—Splicing machine too hot.

2—Air blowing across the work from, (a) An open window, (b) an electric fan.

3—Room too warm.

4—Machine operator too slow.

The pressure plate must be brought down immediately after applying cement.

5—Not enough cement applied.

The brush should hold enough to run off in a thin ribbon with one stroke.

6—Cement unduly exposed to air.

(Continued on Page 22)

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Max Du Pont, A. S. C. Off to Tahiti For Long Rest

Max B. Du Pont, A. S. C.

Max B. Du Pont, A. S. C., has left for Papeete, Tahiti, where it is expected that he will remain for more than a year for a long rest to regain his health.

Du Pont is one of the most versatile and efficient cinematographers in the profession and it is the hope of A. S. C. members and his many friends that his health will permit his return to Southern California a long time ere the expected year goes by.

For some time before his departure his production schedule was very heavy and it is believed that his rest will enable him to recover rapidly from the strain of overwork so that he may once again be back in the cinematographic fold in Hollywood.

(Continued from Page 21)

Mechanical "Dont's"

Do not apply cement with the flat of the brush, use the tip only.

Avoid rubbing back and forth as if painting.

Applying a second coat of cement is not good practice. Cut off if possible and start fresh.

Do not reset the scraper knife without first seeing if the machine parts are clean.

It is advisable to acquaint the worker with the why and wherefore of each operation. The brain is enlisted as well as the hands. An operator who understands why things are done will think about the work and he all the better for it.

A Cement Bottle

Work bench cement bottles are usually messy sort of things—a brush stuck in a loose fitting cork the cement being for the most part exposed to the air. On plate 2 we suggest a type of bottle not open to these objections. The base may be a block of wood bored for a snug fit or the bottle may be wound with some waste film to the required diameter. After winding the end is secured and the top and bottom of the winding brushed over with splicing cement and dried. The Gooch funnel may be secured from dealers in chemical glassware. It is best to order the funnel cut off as shown, in fact, the entire assembly can be ordered to specification at a nominal price. If desired, the stem of the funnel need not be cut off in which case it will be necessary to cut a small V in the large cork to serve as a vent. The bottle may then be refilled through the funnel without disturbing the arrangements except for the purpose of cleaning. With this design only a small area of cement is exposed to air and moisture. The large opening of the funnel permits easy return to the brush—it will fall of its own weight to the depth allowed by the small cork fitted to the brush which depth is fixed by the position of the cork on the brush handle.

The drawing shows a Gooch funnel of stock dimensions. The dotted lines top and bottom indicate the lengths to be cut off. The assembly is self explanatory.

In this presentation as stated in the beginning, we have endeavored to deal not so much with specific problems nor to suggest definite solutions but to sketch a few types with examples to serve as illustrations. Perhaps it will only be necessary to study these examples and apply them as functions of the type in order to solve many laboratory problems.

Without doubt, all this is known to some but like Abe Lincoln's "fooling some of the people all of the time—" some may know it all, all may know some of it and it is hoped that amongst those who still have something to learn will be found a few to whom this study will be of service.

NOTICE!

Until completion of the American Society of Cinematographers' new headquarters in the Guaranty Building, Hollywood, A. S. C. offices, by courtesy of the Electrical Illuminating Engineers Society, will be maintained at the E. I. E. S. quarters at 1103 N. El Centro Street, near Santa Monica Boulevard, Hollywood, Calif. All communications to the American Society of Cinematographers as well as to the American Cinematographer should be directed after February 1st, to that address where A. S. C. meetings will be held until the opening of the Guaranty Building.

Ica Kinamo

THE ICA KINAMO may be rightfully designated as a semi-professional motion picture or cine camera—professional for the reason that it uses standard size film, its capacity being eighty feet, ample for news, educational and industrial features. The used roll can be removed and a new one inserted ready for use within less than thirty seconds—a professional necessity.

The lens is the Carl Zeiss Tessar *f* 3.5, the lens with which the best feature films have been made. It is fitted with the Zeiss focusing mount, with distances in feet and diaphragm markings.

Like the better professional cameras, the Kinamo is fitted with scene punch, footage indicator, removable film gate and one-stop movement.

It is professional in its construction, and the easily operated, quiet running mechanism is characteristic of the best professional cameras.

Its size over all is 2¾x5½x6½ and it weighs but 3¼ pounds.

Each Kinamo is furnished with a substantial tripod. The price of the Model "A", accommodating 50 feet of film, is $125.00, and the "B", having capacity for 80 feet, is $135.00.

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(Continued from Page 16)

much havoc in the Lamasery, finally going to a nearby Christian mission in Leh, where he applied for admission. They kept him around the Mission Compound doing odd jobs for the course of over a year while he turned a deaf ear to the entreaties of the Lamas who gathered daily outside the Mission Compound, bringing many presents of fruit and jewels and beseeching him to return to his incarnated post as their Skushok. Finally after the Bishop of the Christian Mission Church had refused to confirm him as a Christian, he went off on a journey across the mountains and was last heard of working on the highway trails of the Public Works Department for the Kashmir government, which was a most amusing and extraordinary occurrence in these parts and was to me, the most striking example of the "courage of one's convictions" that I have ever known.

Sheep Caravans

In Leh, the capital of Ladakh, which is the center of Western Lamaism, large caravans come from Eastern Tibet, Yarkand, and the provinces of Chinese Turkistan, bringing native goods for trading. These caravans present a strange sight, consisting chiefly of yak transport although sometimes an entire caravan will be seen coming over the mountains with sheep and goats as the only beast of burden; with 20 pounds strapped to the back of each of the flock that has traveled hundreds of miles across the mountains grazing as they go. The owners generally dispose of both the burdens and the sheep upon their arrival in Leh. I shall never forget the first caravan I met on one of the Himalayan Passes composed entirely of sheep and the long-haired Himalayan goat, from which goat the very fine peshmina, wools and shawls of Kashmir are woven and for which Kashmir is famous.

I shall always remember Ladakh as one of the most interesting spots I have ever visited, but nothing could be more pleasing or gratifying than the sight of the "Vale of Kashmir" upon my return to this land of comfort and pleasure. It was indeed good to get back to Srinagar after three months' absence and again enjoy the charm and pleasures of a "floating-palace" of one's own in the most beautiful spot in the world.

John Boyle, A. S. C. Ready to Shoot "Ben Hur" in Italy

John W. Boyle, A. S. C.

Gossip of European cinematographic activities is contained in a letter to the American Society of Cinematographers from John Boyle, A. S. C., who writes from Rome where he is preparing for the filming of Goldwyn's production of "Ben Hur."

"I wish Tony Gaudio were over here," Boyle writes. "He could save me a lot of argument with some of his countrymen—my Italian is very poor; however they are a great bunch of people and are treating us royally. Our Christmas dinner, at the home of an Italian, lasted from 8 p. m. to midnight—some hospitable Latins, I'll say.

"So far we have not decided just where we will work. The studios are all too small and lighting equipment very limited. Rome is somewhat like Los Angeles in regards to climate. We have had some freezing weather for the past few days, but the natives say it is 'very unusual'."

"Roy Overbaugh is up at Florence and shooting for the Inspiration Company. Have not seen him but hope to be up that way in the near future, but suppose they are finished by now. Bob Kurrle is down in Algiers according to the Paris papers which we receive here 'two days old.'

"There is very little production under way here by the Italians or anyone else; understand they are making 'Quo Vadis' over again but have not seen them at work.

"The theatres are few and small—few American pictures, mostly German and Italian. Saw the opening of 'Robin Hood' which was quite an event. It was the first time a picture had been run with a special musical score. They seemed to enjoy it very much, in fact, it was exhibited at the same theatre for four weeks which is exceptional in this part of the world.

"I note the letter you received from the Roosevelt Memorial Association in reference to pictures of the late president; having made a picture with Colonel Roosevelt some years ago in the South, I am writing to Mr John M. Parker, now governor of Louisiana, with whom I made the picture. If my memory serves me right he has a copy of the print as well as the negative. I am also writing to the boys who 'inherited' all my old negatives in New Orleans with the hope that the picture will be located."

(Continued from Page 18)

enough timber to support half of the English army

Being the only motion picture photographer in the field, I had things pretty much my own way as the 50,000 assembled to see the game and await the arrival of the king. Just as the ruler of the Britons was due to be there, I slipped inside the net and set up.

Scotland Yard Objected

The king was moving toward his box when I felt a tug on my trouser leg. One glance downward told me that the gentleman who was doing the pulling was a typical Scotland Yard detective. He wanted to know what I intended doing with "that jolly box." I told him that I was the official photographer with the ball teams and meant to take the king's picture.

Not Being Done

I was keeping my eye peeled for the king while the detective expostulated and protested that "you cawn't do that, you know." It was a degrading bit of sacrilege to obstruct the view of his majesty, the representative of the police told me.

McGraw As Diplomat

McGraw, who was below, immeditely comprehended the situation and he drew the detective to the side. He was telling him why Honus Wagner drank beer or something as vaguely interesting as the king drew near the box and as I began grinding on him.

Comisky Talks Off Detective

McGraw's eloquence beginning to wane, Charley Comisky, "the noblest Roman of them all," tried his hand at it, while McGraw was being introduced to the king by Ambassador Page.

McGlyn Takes Up Argument

But it was soon Comisky's turn to be introduced, so Frank McGlyn, who had been a director for the Edison company and who is now known as the creator of Drinkwater's role of Lincoln, took his turn with the Scotland Yard man. He argued with him long enough for me to complete my unbroken record of the proceedings. McGraw winked at me from the king's box.

McGlyn ran out of explanations just about that time and the detective came to the sudden realization that the Yankee had been grinding on the king all the while. He grabbed my ankle and jerked me to the ground, and the platform came down pronto.

I did not notice whether King George objected to being filmed but I rather think he liked it.

RELEASES

December 15th, 1923 to January 12th, 1924

TITLE	PHOTOGRAPHED BY
"The Grail"	Jos Brotherton, member A. S. C.
"The Man Life Passed By"	Chester Lyons.
"The Call of the Canyon"	James Howe.
"Lucretia Lombard"	David Abel, member A. S. C.
"His Mystery Girl"	William Thornley.
"The Old Fool"	Ned Van Buren, member A. S. C.
"The Marriage Market"	King Gray, member A. S. C.
"The Governor's Lady"	Joe Ruttenberg.
"The Veil of Happiness"	Not Credited.
"The Supreme Test"	Not Credited.
"Judgment of the Storm"	Max Du Pont, member A. S. C.
"Broadway Broke"	Bert Dawley
"Big Brother"	Hal Rosson
"Boy of Mine"	Not Credited.
"A Prince of a King"	Harry Thorpe, member A. S. C.
"Other Men's Daughters"	Eddie Lindon and Jack Stevens.
"Don't Call It Love"	L Guy Wilky, member A. S. C.
"The Steadfast Heart"	George Peters.
"Hook and Ladder"	Virgil Miller.
"The Rendezvous"	David Kesson.
"West of the Water Tower"	Harry B. Harris.
"The Lullaby"	Jack McKenzie.
"Three Miles Out"	Henry Cronjager, member A. S. C.
"Gentle Julia"	George Post.
"Grit"	Fred Waller.
"Restless Wives"	Jack Brown
"The Great White Way"	Harold Wenstrom and Henry Cronjager, member A. S. C.
"The Song of Love"	Tony Gaudio, member A. S. C.
"The Heart Bandit"	John Arnold, member A. S. C.
"Black Oxen"	Norbert Brodin, member A. S. C.
"Defying Destiny"	Lenwood Abbott.
"The Whispered Name"	Jackson J Rose, member A. S. C.
"Phantom Justice"	Jack W. Fuqua
"Reno"	John Mescall.

H. Lyman Broening, A. S. C., will leave shortly for San Mateo, Calif., where he will be chief cinematographer for the Max Graf production, "The Wise Son."

The photography of Robert Kurrle, A. S. C., and Broening is coming in for lavish commendation in the Rockett Lincoln production of "Abraham Lincoln" which is reported to have taken New York by storm at its recent opening at the Gaiety theatre after having won the praise of President Coolidge at a private showing at the White House during the holidays.

* * *

John Arnold, A. S. C., is photographing Viola Dana in her latest Metro feature, "Woman's Intuition."

* * *

Norbert Brodin, A. S. C., has completed the first month of the filming of "The Sea Hawk," Frank Lloyd's production for First National.

Brodin enlisted the services of Gilbert Warrenton, Faxon Dean and H. Lyman Broening, all A. S. C. members, for the filming of important scenes on the high seas off Los Angeles recently.

* * *

Karl Brown, A. S. C., is back in Hollywood from a location trip in the southern Mississippi river country for the filming of James Cruze's production, "Magnolia."

Brown has just completed the erection of his magnificent new home in the hills of Hollywood that is a revelation in superior architecture and construction.

It is complete to the finest detail, and, indicative of Brown's student and experimental bent, contains a well equipped dark-room wherein he may retire to pave the way for making future photography in Cruze productions greater than even that of the past.

* * *

Joseph Dubray, A. S. C., is enjoying a well earned rest after more than a year of continuous activity at the R-C studios.

* * *

Arthur Edeson, Philip H. Whitman and Keuneth MacLean, all A. S. C. members, are winding up the photography on Douglas Fairbanks' "The Thief of Bagdad," after more than 32 weeks of filming.

* * *

Frank B. Good, A. S. C., has completed the camera work on "The Boy of Flanders," starring Jackie Coogan.

Robert Kurrle, A. S. C., in his latest letter, post marked "Constantine," writes as follows:

"Arrived here last night, 150 miles south of Biskra. Using 300 camels this morning on the sand dunes. This is the most picturesque oasis that I have seen yet. The days are warm and the nights very cold. Accommodations are fair, but rather difficult to get along with candle light. Will be here for one week."

* * *

Victor Milner, A. S. C., has been kept busy supervising the making of release prints for Fred Niblo's production of "Thy Name Is Woman," which he photographed.

* * *

Robert Newhard, A. S. C., has left on location for Coolin, Idaho, for the filming of the latest Nell Shipman production.

* * *

Stephen S. Norton, A. S. C., will shortly begin the filming of his next production for Inre.

* * *

Paul P. Perry, A. S. C., is photographing a Lambert Hillyer production for Ince.

* * *

Jakson J. Rose, A. S. C., is filming Laura La Plante in the Universal production, "An Old Man's Darling."

* * *

A confusion of names combined with a typographical error in this department last month made it appear as if Dan Clark, A. S. C., was filming a picture at Universal when he was really shooting the latest Tom Mix production.

* * *

John Stumar, A. S. C., is making preparations for the filming of "How To Educate a Wife," which William Seiter will direct for Warner Bros.

* * *

Charles Rosher, A. S. C., has completed the camera work on Mary Pickford's "Dorothy Vernon of Haddon Hall."

* * *

George Schneiderman, A. S. C. is in Wadsworth, Nevada, on location, filming the Fox production, "The Transcontinental Railroad."

* * *

Henry Sharp, A. S. C., has passed the second month in the photographing of John Griffith Wray's production of "Against the Rules" for Ince.

* * *

James Van Trees, A. S. C., has completed filming of "Lilies of the Field" for First National.

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Boyle, John W—with Charles Brabin, Rome
Brodin Norbert F—Frank Lloyd Prods., First National, United Studios
Brotherton Joseph—
Brown Karl—with James Cruze Lasky Studio

Cann Bert Europe
Clark, Dan—with Tom Mix Fox
Corby, Francis—with Hamilton-White, Fine Arts Studios
Cowling Herford T—Travel Pictures Asia
Cronjager Henry—with Lasky Studio, New York

Dean Faxon M—with Joe Henabery Lasky Studio
Doran Robert S—with Roach Studio
Doried John—Scenic Russia Pathe
Dubray Joseph A—with R-C Studio
DuPar E B—with Warner Brothers
Du Pont, Max B—Tahiti
Eileson Arthur—with Douglas Fairbanks Fairbanks-Pickford Studio
Evans, Perry—
Fihlew William—with Irving Cummings, Universal
Fisher Ross G—with A J Brown Prods Russell Studio
Gaudio, Tony G—with Norma Talmadge Joseph Schenck Productions United Studio
Gilks Alfred—with Sam Wood, Lasky Studio
Gool, Frank B—with Jackie Coogan Metro Studio
Granville Fred L—directing, British International Corp., London

Gray King—Wilnat Studios
Griffin Walter L—
Guissart Rene—with J Parker Read, Monte Carlo
Heimerl Alois G—
Jackman Floyd—with Fred Jackman, Roach Studio
Jickman Fred W—directing Roach Studio
Koenekamp Hans F—with Larry Semon
Kull Edward—with Universal
Kurrle Robert—Edwin Carewe, Africa
Landers, Sam—with First National United Studio
Lockwood J R—

Lundin, Walter—with Harold Lloyd Prods Hollywood Studios
Lyons, Reginald E—

MacLean, Kenneth G—with Douglas Fairbanks
Marshall William—with Carlos Productions
Meehan George—with Jack White Corp Fine Arts Studio
Milner, Victor—with Fred Niblo Clune's Studio
Morgan Ira H—Marion Davies Cosmopolitan New York
Newhard Robert S—Nell Shipman Prods., Coolin, Idaho
Norton Stephen S—with Ince Studio
Overbaugh Roy F—New York City
Palmer, Ernest S—
LaPicard Marcel—New York
Perry Harry—with Preferred Prods Mayer Studio
Perry Paul P—with Lambert Hillyer Ince Studio
Polito Sol—

Rees Park, J—
Rizard Georges—
Rose Jackson—With King Baggott Universal Studio
Rosher Charles—With Mary Pickford, Pickford Fairbanks Studio

Schneiderman George—Fox Studio
Scott Homer—
Seitz John F—With Rex Ingram, Europe
Sharp Henry—With Ince Studio
Shoit Don—With Fox Studio
Smith Steve Jr—With Vitagraph Studio
Steene E Burton—New York
Stumar, John—With Wm Seiter Warner Bros
Stumar, Charles—with Hobart Henley, Universal
Thorpe Harry—
Totheroh Rollie H—With Charlie Chaplin Chaplin Studio

Van Buren Neil—In New York
Van Engel, Charles—with Ernst Lubitsch Warner Bros
Van Trees, James—with John Francis Dillion, United Studios

Walter R W With Mack Sennet Productions Sennett Studio
Warrenton, Gilbert—With First National United Studios
Whitman, Philip H—With Douglas Fairbanks, Fairbanks-Pickford Studio
Wilky L Guy—With William De Mille Lasky Studio

Edison Thomas A—Honorary Member
Paley William "Daddy"—Honorary Member
Webb Arthur C—Attorney

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held and on the second and the fourth the meeting of the Board of Governors

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